Status Quo

LIVE AT THE BBC

Coca-Cola
Coca-Cola
ska

COMPONENT ONE

Saturday Club 10th September 1966

Performed by The Spectres at the Playhouse Theatre

1. Gloria
2. I (Who Have Nothing)
3. Neighbour Neighbour

Saturday Club 24th June 1967

performed by Traffic Jam at the Playhouse Theatre

4. I Don't Want You
5. Almost But Not Quite There
6. Spicks And Specks

Dave Symonds session 16th February 1968

7. Spicks And Specks
8. Judy In Disguise
9. Pictures Of Matchstick Men

Saturday Club 17th February 1968

Produced by Bill Bebb & Engineered by Dave Tate

10. Things Get Better
11. Pictures Of Matchstick Men

David Symonds Show 29th March 1968

12. Gloria
13. Bloodhound
14. Black Veils Of Melancholy

Saturday Club 30th July 1968

15. Ice In The Sun
16. Paradise Flat
17. When My Mind Is Not Live

Symonds On Sunday 27th January 1969

18. Make Me Stay A Bit Longer
19. Are You Growing Tired Of My Love?
20. The Price Of Love

Symonds On Sunday 31st March 1969

21. The Price Of Love

Dave Lee Travis 6th April 1970

22. Junior's Wailing
23. Spinning Wheel Blues
24. Down The Dustpipe
25. In My Chair

COMPONENT TWO

Dave Lee Travis 15th June 1970

1. Need Your Love

Sounds Of The Seventies 7th February 1972

Produced by Pete Dauncey and Adrian Revill

2. Mean Girl
3. Railroad

Sounds Of The Seventies 20th November 1972

Produced by Bernie Andrews

4. Don't Waste My Time
5. Oh Baby
6. Unspoken Words
7. Paper Plane
8. Softer Ride

John Peel session 8th January 1973

Produced by John Walters

9. Paper Plane
10. Softer Ride
11. Don't Waste My Time

Steve Wright 30th November 1989

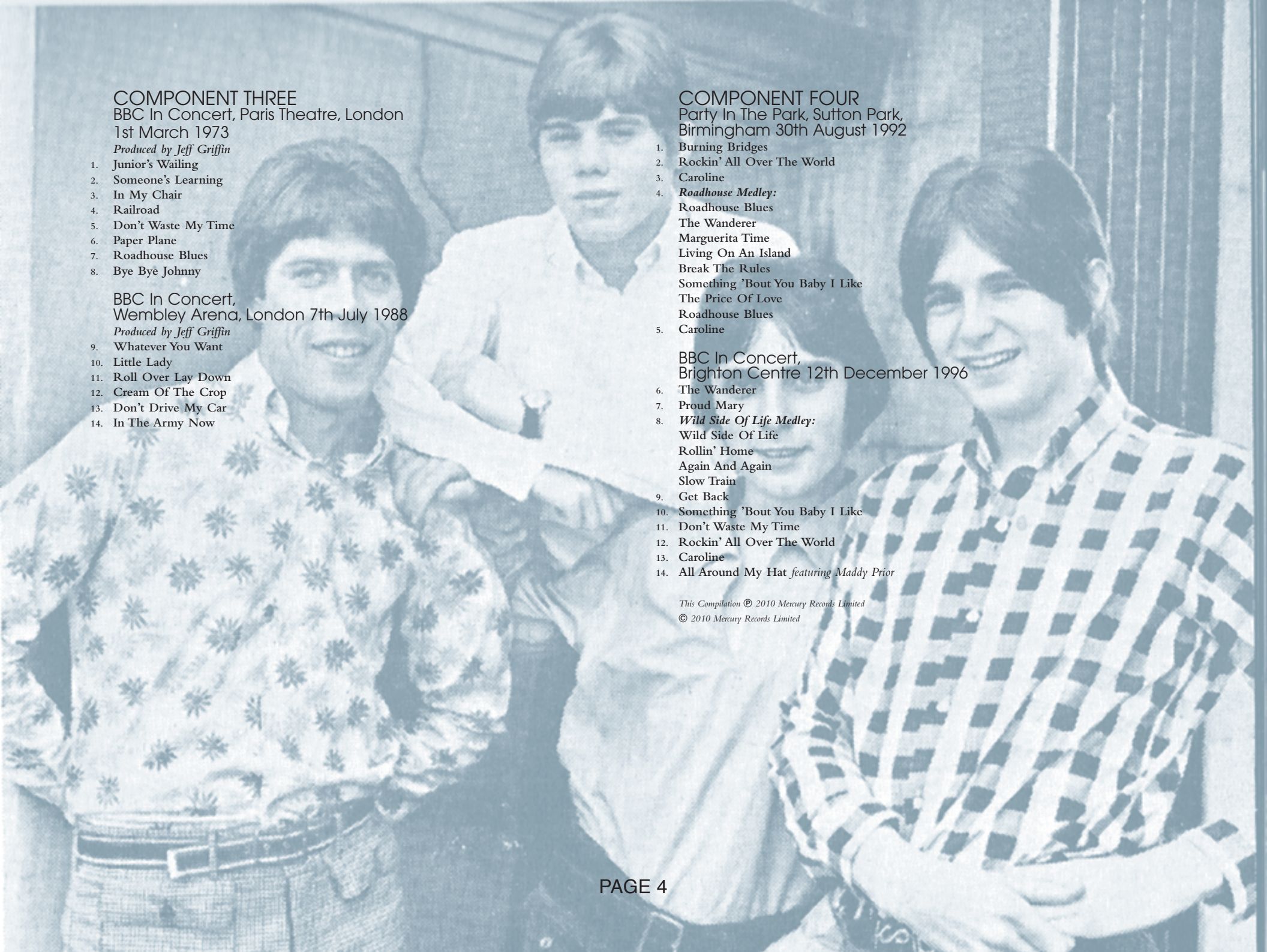
Produced by Jonathan Ruffle

12. In My Chair
13. Caroline
14. From A Jack To A King
15. Down The Dustpipe
16. Railroad

Ken Bruce 9th September 2005

Produced by Gary Bones

17. Caroline
18. The Party Ain't Over Yet
19. Whatever You Want
20. Belavista Man
21. Rockin' All Over The World



COMPONENT THREE
BBC In Concert, Paris Theatre, London 1st March 1973

Produced by Jeff Griffin

1. Junior's Wailing
2. Someone's Learning
3. In My Chair
4. Railroad
5. Don't Waste My Time
6. Paper Plane
7. Roadhouse Blues
8. Bye Bye Johnny

BBC In Concert, Wembley Arena, London 7th July 1988

Produced by Jeff Griffin

9. Whatever You Want
10. Little Lady
11. Roll Over Lay Down
12. Cream Of The Crop
13. Don't Drive My Car
14. In The Army Now

COMPONENT FOUR
Party In The Park, Sutton Park, Birmingham 30th August 1992

1. Burning Bridges
2. Rockin' All Over The World
3. Caroline
4. ***Roadhouse Medley:***
   Roadhouse Blues
   The Wanderer
   Marguerita Time
   Living On An Island
   Break The Rules
   Something 'Bout You Baby I Like
   The Price Of Love
   Roadhouse Blues
5. Caroline

BBC In Concert, Brighton Centre 12th December 1996

6. The Wanderer
7. Proud Mary
8. ***Wild Side Of Life Medley:***
   Wild Side Of Life
   Rollin' Home
   Again And Again
   Slow Train
9. Get Back
10. Something 'Bout You Baby I Like
11. Don't Waste My Time
12. Rockin' All Over The World
13. Caroline
14. All Around My Hat *featuring Maddy Prior*

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COMPONENT ONE

1. **Gloria**
(Van Morrison) Carlin Music Corp./Hyde Park Music Publ. Ltd. Ⓟ *1968 BBC*
2. **I (Who Have Nothing)**
(Carlo Donida Mogol/Mike Stoller/Jerry Leiber) Orange Sky Music Ltd Ⓟ *1966 BBC*
3. **Neighbour Neighbour**
(Alton Joseph Valier) Chappell Morris Ltd. Ⓟ *1966 BBC*
4. **I Don't Want You**
(Brian Potter/Pete Dello) Apollo Music Ltd. Ⓟ *1967 BBC*
5. **Almost But Not Quite There**
(Francis Rossi/Pat Barlow) Miracle Songs Ltd. Ⓟ *1967 BBC*
6. **Spicks And Specks**
(Barry Gibb) Carlin Music Group Ⓟ *1967 BBC*
7. **Spicks And Specks**
(Barry Gibb) Carlin Music Group Ⓟ *1968 BBC*
8. **Judy In Disguise**
(Andrew Joseph Bernard/John Fred Gourrier) Fanfare Music Corp. / Jewel Music Publishing Co. Ltd. Ⓟ *1968 BBC*
9. **Pictures Of Matchstick Men**
(Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
10. **Things Get Better**
(Steve Cropper/Eddie Floyd/Al Jackson) Irving Music Ⓟ *1968 BBC*
11. **Pictures Of Matchstick Men**
(Francis Rossi) Valley Music Ltd. Ⓟ *1968 BBC*
12. **Gloria**
(Van Morrison) Carlin Music Corp./Hyde Park Music Publ. Ltd. Ⓟ *1968 BBC*
13. **Bloodhound**
(Larry Bright) Campbell Connelly & Co. Ltd. Ⓟ *1968 BBC*
14. **Black Veils Of Melancholy**
(Francis Rossi) Valley Music Ltd. Ⓟ *1968 BBC*
15. **Ice In The Sun**
(Ronnie Scott/Marty Wilde) Valley Music Ltd. Ⓟ *2010 BBC*
16. **Paradise Flat**
(Status Quo) Valley Music Ltd. Ⓟ *2010*
17. **When My Mind Is Not Live**
(Richard Parfitt/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
18. **Make Me Stay A Bit Longer**
(Francis Rossi/Richard Parfitt) Valley Music Ltd. Ⓟ *2010 BBC*
19. **Are You Growing Tired Of My Love?**
(Anthony "Latief" King) Enquiry Music Ltd. Ⓟ *2010 BBC*
20. **The Price Of Love**
(Don Everly/Phil Everly) Acuff Rose Publications Inc. Ⓟ *2010 BBC*
21. **The Price Of Love**
(Don Everly/Phil Everly) Acuff Rose Publications Inc. Ⓟ *2010 BBC*
22. **Junior's Wailing**
(Martin John Pugh/Kieran Raymond White) Artist-Musical Productions / Franklyn Boyd Music Ltd. Ⓟ *2010 BBC*
23. **Spinning Wheel Blues**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
24. **Down The Dustpipe**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
25. **In My Chair**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*

COMPONENT TWO

1. **Need Your Love**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
2. **Mean Girl**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
3. **Railroad**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
4. **Don't Waste My Time**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
5. **Oh Baby**
(Richard Parfitt/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
6. **Unspoken Words**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
7. **Paper Plane**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
8. **Softer Ride**
(Richard Parfitt/Alan Lancaster) Valley Music Ltd. Ⓟ *2010 BBC*
9. **Paper Plane**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2007 BBC*
10. **Softer Ride**
(Richard Parfitt/Francis Rossi) Valley Music Ltd. Ⓟ *2007 BBC*
11. **Don't Waste My Time**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2007 BBC*
12. **In My Chair**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
13. **Caroline**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
14. **From A Jack To A King**
(Ned Miller) IQ Music Ltd. Ⓟ *2010 BBC*
15. **Down The Dustpipe**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
16. **Railroad**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
17. **Caroline**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2010 BBC*
18. **The Party Ain't Over Yet**
(John David) Acklode Ltd. Ⓟ *2010 BBC*
19. **Whatever You Want**
(Richard Parfitt/Andy Bown) EMI Music Publishing Ltd. Ⓟ *2010 BBC*
20. **Belavista Man**
(Richard Parfitt) Acklode Ltd. Ⓟ *2010 BBC*
21. **Rockin' All Over The World**
(John Fogerty) Hornall Brothers Music Ltd. Ⓟ *2010 BBC*

COMPONENT THREE

1. **Junior's Wailing**
(Martin John Pugh/Kieran Raymond White) Artist-Musical Productions/Franklyn Boyd Music Ltd. Ⓟ *2007 BBC*
2. **Someone's Learning**
(Alan Lancaster) Valley Music Ltd Ⓟ *2007 BBC*
3. **In My Chair**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2007 BBC*
4. **Railroad**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2007 BBC*
5. **Don't Waste My Time**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2007 BBC*
6. **Paper Plane**
(Francis Rossi/Robert Young) Valley Music Ltd Ⓟ *2007 BBC*
7. **Roadhouse Blues**
(Ray Manzarek/John Densmore/Jim Morrison/Robert Krieger) Ⓟ *2007 BBC*
8. **Bye Bye Johnny**
(Chuck Berry) Jewel Music Publishing Co. Ltd. Ⓟ *2007 BBC*
9. **Whatever You Want**
(Richard Parfitt/Andy Bown) EMI Music Publishing Ltd. Ⓟ *2007 BBC*
10. **Little Lady**
(Richard Parfitt) EMI Music Publishing Ltd. Ⓟ **2007 BBC**
11. **Roll Over Lay Down**
(Richard Parfitt/Alan Lancaster/John Coghlan/Francis Rossi/Robert Young) EMI Music Publishing Ltd. / Valley Music Ltd. Ⓟ *2007 BBC*
12. **Cream Of The Crop**
(Bernie Frost/Francis Rossi) EMI Music Publishing Ltd. Ⓟ *2007 BBC*
13. **Don't Drive My Car**
(Andy Bown/Richard Parfitt) EMI Music Publishing Ltd. Ⓟ *2007 BBC*
14. **In The Army Now**
(Rob Bolland/Ferdi Bolland) Dayglow Muziekuitgeverij NV/Nada Music International Cv Ⓟ *2007 BBC*

COMPONENT FOUR

1. **Burning Bridges**
(Andy Bown/Francis Rossi) EMI Music Publishing Ltd. Ⓟ *BBC*
2. **Rockin' All Over The World**
(John Fogerty) Hornall Brothers Music Ltd. Ⓟ *BBC*
3. **Caroline**
(Francis Rossi/Robert Young) Valley Music Ltd. Ⓟ *BBC*
4. ***Medley:* Roadhouse Blues**
(Ray Manzarek/John Densmore/Jim Morrison/Robert Krieger) Doors Music Company Ⓟ *BBC*
The Wanderer
(Ernest Maresca) Warner Chappell North America Ⓟ *BBC*
Marguerita Time
(Franas Rossi/Bernie Frost) EMI Music Publishing Ltd. Ⓟ *BBC*
Living On An Island
(Robert Young/Richard Parfitt) EMI Music Publishing Ltd. Ⓟ *BBC*
Break The Rules
(Robert Young/Richard Parfitt/Alan Lancaster/John Coghlan/Francis Rossi) EMI Music Publishing Ltd. / Valley Music Ltd. Ⓟ *BBC*
Something 'Bout You Baby I Like
(Richard Supa) Colgems-Music Corp. Ⓟ *BBC*
The Price Of Love
Don Everly/Phil Everly) Acuff Rose Publications Inc. Ⓟ *BBC*
Roadhouse Blues
(Ray Manzarek/John Densmore/Jim Morrison/Robert Krieger) Doors Music Company Ⓟ *BBC*
5. **Caroline**
(Francis Rossi/Robert Young) Valley Music Ltd. Ⓟ *BBC*
6. **The Wanderer**
(Ernest Maresca) Warner Chappell North America Ⓟ **2010 BBC**
7. **Proud Mary**
(John Fogerty) Burlington Music Co. Ltd./Cinco Music/Jondora Music Ⓟ *2010 BBC*
8. ***Medley:* Wild Side Of Life**
(Arlie Carter/William Warren) Commodore Music Corp. Ⓟ *2010 BBC*
Rollin' Home
(John David) Warner Chappell Ⓟ **2010 BBC**
Again And Again
(Andy Bown/Richard Parfitt/Jackie Lynton) EMI Music Publishing Ltd. Ⓟ *2010 BBC*
Slow Train
(Robert Young / France Rossi) Valley Music Ltd Ⓟ **2010 BBC**
9. **Get Back**
(John Lennon/Paul McCartney) Northern Songs Ltd. Ⓟ *2010 BBC*
10. **Something 'Bout You Baby I Like**
(Richard Supa) Colgems-Music Corp. Ⓟ *2010 BBC*
11. **Don't Waste My Time**
(Robert Young/Francis Rossi) Valley Music Ltd. Ⓟ *2010 BBC*
12. **Rockin' All Over The World**
(John Fogerty) Hornall Brothers Music Ltd. Ⓟ *2010 BBC*
13. **Caroline**
(Francis Rossi/Robert Young) Valley Music Ltd. Ⓟ *2010 BBC*
14. **All Around My Hat** *featuring Maddy Prior*
(Traditional) Southern Music Publishing Co., Inc. Ⓟ *2010 BBC*

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STATUS QUO AND THE BBC. Though one has been around for longer than the other, with just good reason both are regarded as institutions in their respective fields.

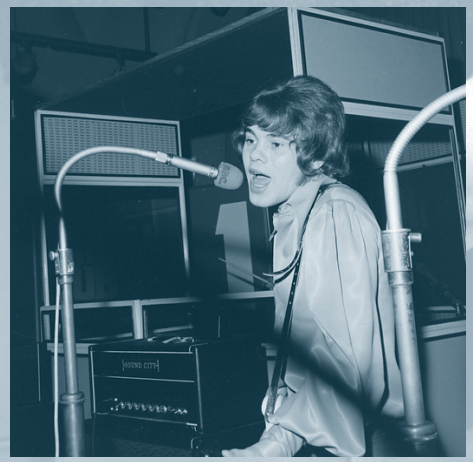
Founded in 1927 and renowned internationally as the planet's oldest, largest and most famous broadcasting organisation, the BBC has a reputation that speaks for itself. Until fairly recent developments in the way that people discover and listen to their music, it played a pivotal relationship in the development of just about any group worthy of discussion.

Beginning with a low-key recording debut as The Spectres in 1966, the Quo and the Beeb have enjoyed a mutually beneficial coexistence. The fans wanted to hear Quo's music, and it was only fitting that the Corporation maintained its ratings by playing it. New fans, in turn, came on board. Everyone was a winner.

The BBC played its role in the astonishing rise of Status Quo, commissioning specially recorded session appearances and recording the group's concerts for future broadcast, in addition to donating invaluable airtime to their long list of singles – a whopping 64 of which had made the British charts at the last time of counting. Quo also got to make 106 appearances on Top Of The Pops before BBC television curtailed its weekly chart round-up show – more than any other group.

Such legendary BBC broadcasting names as Tony Blackburn, Alan Freeman, Noel Edmunds, Kenny Everett, Johnnie Walker and Simon Bates all played their part in getting the band off the ground and through the years the band became friendly with a few of the Radio 1 deejays that supported their cause. Although the band never recorded 'Down Down' for either of their John Peel Sessions (only one survives for this set) the original 7" was one of the 143 singles in John's legendary wooden box of all time favourites discovered after he died. In 1975 he was asked to pen the sleeve notes for their three-song EP 'Quo Live' and for a short while, as strange as it may sound, Jimmy Saville was an 'honorary chairman' of the band's fan club.

However, let's not pretend the relationship has been entirely smooth. A memorable 'lover's tiff' ensured during the mid-1990s. Celebrating their thirtieth anniversary with a 1996 album of cover versions entitled 'Don't Stop', the group teamed up with the Beach Boys for a new version of the latter's 1964 hit, 'Fun, Fun, Fun', releasing it as a single.



Radio 1's refusal to add 'Fun, Fun, Fun' to its playlist infuriated the group, whose previous eight singles had all received the same fate. With or without being heard on the radio, the single climbed to No. 24 in the chart. This led to Quo challenging the station in the High Court, their reasoning being that a radio station with a government grant, funded by the licence fees of taxpayer, was morally obliged to play a song popular enough to be reflected in the national chart.

"From our perspective [what the BBC was doing] took away our working tools," explained Francis Rossi a few years afterwards. "After all, radio is a barometer and getting three or four plays a day gives people a chance to hear your song."

Though their litigation brought the band plenty of publicity they lost the case, and – one can only surmise – in the process became even less popular than before at Broadcasting House.

Life goes on, though. And often the wheel turns full circle. Having performed the majority of their singles on the programme, Quo were invited back by the BBC to play on both the 25th anniversary and the 2000th edition of Top Of The Pops. The BBC then pulled out all the stops, putting together a Top of the Pops 2 Status Quo special. More recently, their highly acclaimed spot on the Pyramid Stage of the Glastonbury Festival in 2009 was shown live as it happened on BBC Three.

The collection that you now hold is something that diehard Status Quo fans will have dreamt of a documentation of the group's many recordings for the BBC, recounting their tale from the first formative era as The Spectres to a current, hard-earned standing as a chart-conquering behemoth. Sadly, the Beeb's old habit of wiping tapes after they were broadcast has ensured that many performances no longer exist. Ken Garner's fantastic In Session Tonight book suggest that, before the Autumn of 1970, the band had recorded an astonishing 42 live and In Session appearances for the BBC. That all but the 9 sessions we have on this set were wiped is something of a disgrace and a testament to the BBC's disposable attitude to popular music at that time. Occasionally, fans sat patiently at home holding microphones to the radio to record their favourite artist's sessions onto cassettes, capturing moments in pop that would have otherwise been lost and a couple of gems have been reclaimed. What's been compiled represents nothing less than manna from heaven for connoisseurs of the group's music.

Our story commences in 1962 when two friends from South London, Francis Rossi and Alan Lancaster, joined a school orchestra at Sedgehill Comprehensive in Beckenham, primarily as a method of extricating themselves from lessons. Later, with Rossi on lead guitar and vocals and Lancaster on bass and vocals, the Scorpions were formed.

After a change of name to The Spectres, the group made its stage debut at the Samuel Jones Sports Club in nearby Dulwich. Of the group's first ever professional engagement, which took place in May of 1962, Lancaster remembers fondly: "We were novices. None of us could play a note, but we were good together."

The following year a 16-year-old Air Cadet called John Coghlan replaced drummer Barry Smith and The Spectres – completed by organ player Jess Jaworski, later succeeded by Roy Lynes – starting to take things a lot more seriously. This period in the group's chronology is represented herein by a BBC session that features the

tracks 'Gloria' and Lieber & Stoller's 'I (Who Have Nothing)' – the latter of which was released as a single in 1966 – broadcast on the show The Saturday Club.

After a name change to Traffic Jam it was time for the prophetically titled single, 'Almost But Not Quite There'. Penned by Rossi, the version included here was also cut for listeners of The Saturday Club recorded at the Playhouse Theatre on 20th June, 1967, and broadcast four days later. As an extra treat, its other selections 'I Don't Want You' and 'Spicks And Specks' are here too.

Traffic Jam were already friends with Ricky Harrison – you know him better as Rick Parfitt – from his cabaret band The Highlights, having established a connection as the two acts played a summer season at Butlins in Minehead a couple of years earlier. Following an ugly split from his twin sister co-stars in The Highlights (one of whom he'd been dating), Parfitt was installed as a rhythm guitarist and vocalist in 1967.

With the psychedelic boom in full flow a change in fortunes was just around the corner for Traffic Jam and their new recruit, Mr Parfitt. The group decided upon a final (or penultimate, depending upon how picky you are about the dropping of the prefix 'The') change of moniker to become The Status Quo. Kitted out in the frilly threads that had become de rigeur another Rossi composition, 'Pictures Of Matchstick Men', gave them the breakthrough that their perseverance deserved.

This era of the group's growth was well documented by the Beeb but all of it is now lost and we've been left with only a glimpse of what could have been. In March '68 they cut three songs for David Symonds ('Gloria', 'Blood Hound' and 'Black Veils Of Melancholy'). That same summer, listeners of The Saturday Club were treated to renditions of 'Ice In The Sun', 'Paradise Flats' and 'When My Mind Is Not Live' (though in the interests of accuracy the Beeb's archives also list these recordings as a David Symonds session).

No introductions were necessary when David Symonds brought the band in again for a Symonds On Sunday session in January '69, heard by the nation two months later and comprising 'Make Me Stay A Bit Longer', 'Are You Growing Tired My Love' and 'The Price of Love'.

'Ice In The Sun' quickly returned The Status Quo to the Top Ten, but just as it was starting to seem that being a pop star was oh so simple the band hit another wall, their remake of Nancy Sinatra's 'Are you Growing Tired of My Love' peaked at Number 46 in May '69. (The In Session version on this set was recorded a few months earlier for The Saturday Club). Though still convinced of its hit potential the same song was re-released a month or two afterwards but stalled four places lower still.

With two albums to their name – 'Picturesque Matchstickable Messages' (September 1968) and 'Spare Parts' (issued eleven months later) – neither of which had unduly bothered the compilers of the chart, it was time for a re-think.

The first thing to get the heave-ho was the horrible Carnaby Street threads that their gas fitter-turned-manager Pat Barlow had forced them to wear. Coghlan recalls setting his own jacket ablaze, accidentally on purpose. "I was standing too close to a fire at Pat's house one day and the thing burst into flames," the drummer grins, adding conspiratorially: "I was so pleased."

Almost overnight the idea of 'stage wear' became obsolete. Wearing the same jeans and T-shirts that they sported during the daytime, the band eschewed the notion of an image. The scruffier they looked the better.

The arrival of a new road manager and sometime harmonica player named Bob Young, with whom the group began to write a harder, more blues-based repertoire, was also enormously significant upon their renaissance. Although slimming down to a four-piece would work out for the best in the long run, nobody foresaw the departure of Roy Lynes. One day during a train journey to Aberdeen the keyboard player alighted at Stoke-on-Trent and wasn't seen again. "I was shocked, but Roy was like that," shrugs Francis Rossi.

The Dave Lee Travis Show in April '70 featuring 'Down The Dustpipe' and 'In My Chair' – began to manifest the progression. The response to those songs, which ascended to Numbers 12 and 21 respectively when released as 45s, served to carve the band what must have felt like a precious toehold. This anthology adds newly discovered tracks from that same DLT session, including 'Junior's Wailing', 'Spinning Wheel Blues' and 'Need Your Love'.

"That's when we were finding our style," reflects Lancaster in 2010. "We were concentrating on hard rock instead of the psychedelic pop music we'd become known for playing. To some it felt like a mismatch, but the only way to let people know we were serious was to get out there and play live."

Although John Schroeder remained at the production console for Status Quo's third album, 'Ma Kelly's Greasy Spoon', issued in October of the same year, a proliferation of boogie-styled tunes co-penned

by Young represented a further signpost towards the full 12-bar joys that lay ahead. In the wake of some serious roadwork, by the release of their fourth album 'Dog Of Two Head' in December 1971 the band had fine-tuned its heads-down 'new' sound almost to perfection.

For validation of this claim try checking out a re-recorded version of 'Mean Girl' from a Sounds Of The Seventies show transmitted back in March '72. Restored unexpectedly to the band's live set in 2008, the 'Dog Of Two Head' selection stands toe to toe along with another more regular aired Rossi-Young composition, 'Railroad', as one of the first true headbanging greats of the Quo catalogue.

Another Sounds Of The Seventies session aired in December and comprising early versions of 'Don't Waste My Time', 'Oh Baby', 'Unspoken Words' and 'Paper Plane', and 'Softer Ride' all of which would go on to be recorded for the record after next, is especially illuminating.

By now, huge things were ahead. With two years of hard gigging behind them, in 1973 Quo secured new management with Colin Johnson, a go-ahead individual that represented Rod Stewart. As a consequence of this, the band signed a bigger and better record deal with Vertigo Records, a progressively minded offshoot of the Phonogram empire. At Vertigo their label-mates included Black Sabbath, Rod Stewart and the Sensational Alex Harvey Band, a far cry from Pye's ultra-conservative roster of middle-of-the-road artistes such as Sandie Shaw, Benny Hill, Petula Clark and Lonnie Donegan.

The differences were to prove more than just cosmetic. Under duress from Colin Johnson, Vertigo allowed Status Quo to sever ties with Schroeder and self-produce their all-important fourth album. Looking back, it must be said, the move was a bit of a gamble. Then again, it was not without a certain optimistic logic: After all, who knew the nuts and bolts of Status Quo's sound better than Quo themselves?

Represented here by a version of its first single 'Paper Plane', reworked once again for the Sounds Of The Seventies programme in late 1972, the 'Piledriver' album was to repay Vertigo's faith – in spades.

Buoyed by the success of 'Paper Plane' in January '73, which returned them to the Top Ten for the first time in five years, the Quo organisation drew a collective breath of excitement and anticipation. A week later, 'Piledriver' smashed its way into the chart at Number Five.

It was a pivotal moment and Status Quo never looked back. Later that same year the group repeated the feat with another self-produced set. Only this time 'Hello!' entered the album chart four places higher, at Number One – a herculean feat attributable largely to its first single, 'Caroline', an evergreen Rossi/Young song that has since become a cornerstone of the group's appeal.

This anthology features three songs ('Paper Plane', 'Softer Ride' and 'Don't Waste My Time') recorded by the group for their old friend John Peel circa 'Hello!' and broadcast in January '73.

The '72/'73 BBC sessions to promote the album were recorded very close together and inevitably are rather similar. These were to be the last sessions the band recorded for the BBC for 16 years.

Over the next few years, thanks to the indefatigable encouragement of the denim-clad hordes that became known as the Quo Army, the newly self sufficient band ran itself with clockwork efficiency. With Lancaster dominating the writing process (contributing to all but two of its eight tracks), 'Quo' reached Number Two in May 1974, despite being one of the band's heaviest ever platters. In late 1974, 'Down Down' topped the singles chart – inexplicably the group's only No.1 45 to date – several months in advance of parent release 'On The Level' achieving the exact same feat in the albums chart.

Preceded by Rick Parfitt's mountainously hefty 'Rain', 'Blue For You', which introduced the Herd's former keyboard player Andrew Bown, continued the run of chart-topping long-players in 1976. For many fans the following year's 'Quo Live', a double-disc captured during a three-night run at the legendary Apollo Theatre in Glasgow, is the recording that best distils all the required elements of a Status Quo concert.

Well, have we got news for you! Though rather more succinct than the contents of 'Quo Live', 'Status Quo Live At The BBC' finally grants an official release to one in particular of the group's definitive performances. This near-legendary show was captured by the microphones of the Beeb's long running In Concert series at the Paris Theatre in London's Lower Regent Street on 1st March 1973 and has been bootlegged many, time times under such titles as 'Ready Steady Quo' and 'Roadhouse Blues'. Now, approaching 40 years later, it's available for all to hear.

Beginning with 'Junior's Wailing', a thudding boogie shuffle originally recorded by the Sussex-based blues-rockers Steamhammer, past single 'In My Chair' then sets the room swaying, Rossi encouraging an enthusiastic audience member with a cry of: "Go on, son."

Francis' hilarious stage banter simply reflects Quo's buoying levels of confidence. "Some of you lot ain't so sure, are you?" he half-jests before a stomping version of 'Don't Waste My Time', deadpanning: "There's a couple of people from the office, look," at the ripple of cheers that greet the song's announcement. However, by this point most of the crowd have already realised they're in the presence of something very special indeed.

'Paper Plane', the 'Piledriver' song that revived the band's stardom, is delivered with heads-down, joyous abandon, before Quo sign off with a deserved an encore of Chuck Berry's 'Bye Bye Johnny', later laid down on in studio form as part of the 'On The Level' album.

The expanded edition of 'Status Quo Live At The BBC' exhumes the full-length Paris Theatre set – including additional versions of 'Someone's Learning' and a snarling 'Railroad' from 'Dog Of Two Head', plus a rendition of The Doors' 'Roadhouse Blues' that clocks in at more than 15 minutes long. Hearing Rossi cajoling the audience into a slice of participation that later became known as 'the jig', he's never sounded cockier. "Some of you that's still sitting down I'm quite worried about," Francis memorably points out, adding: "There's a lady picking her nose over there."

"Those of you that's up, you're lookin' good," the guitarist assures a by now heaving and sweltering auditorium. "We're gonna try to get the rest of you up; play this piece that gets all very gentle and quiet, then it comes back in with a wallop. We'll try one and see how you get on."

Later on, when the venue's over-officious "heavies" (i.e. security staff) attempted to subdue the crowd's growing enthusiasm, Rossi sternly announced: "Some of you have definitely got something. If you fancy leaping around, don't you be none too worried about these here 'gentlemen' that's making us sit down. There's more of you than there is of them. And if you get up, then you stay up! RIGHT?!"

The sarcasm with which Rossi utters the word "gentlemen" articulates that this is fighting talk. The jig is played twice in all, by which time the long-suffering bouncers have either abandoned all hope of keeping things in check and snuck out for a sneaky pint, or are nursing some pretty sore knuckles. Little wonder, then, that the Paris Theatre recording is revered as something akin to the Holy Grail by aficionados of the Frantic Four, Status Quo's original line-up.

"Funnily enough I don't remember the Paris Theatre gig taking place in 1973, though I do recall it as a great gig," comments Coghlan 37 years later. "The bouncers trying to make everybody sit down – that can't be done at a Status Quo gig, so the crowd cheering us on and everything was phenomenal. And of course, being broadcast on the BBC, it was a tremendously important gig."

Quo rang the changes with their tenth studio disc, 'Rockin' All Over The World', in November 1977. It was Parfitt that suggested recording a song by Creedence Clearwater Revival singer/guitarist John Fogerty, a move that, along with appointing an outside producer, would take the band to a whole new plateau of popularity. Rick had heard Fogerty's version of 'Rockin' All Over The World' on his car radio and remembers that his idea of covering the track was met with a lukewarm response. Fortunately, common sense prevailed.

"Pip added some class into the production," explains Parfitt, referring to the contribution of session guitarist-turned-studio collaborator Pip Williams, continuing with: "And from then onwards we got quite posh – for us!"

Williams' slick approach to record production was to remain integral to the band's music for a further two albums – weaving in some brass and female backing vocals with 'If You Can't Stand The Heat' (October 1978) before stepping back again with the harder-edged 'Whatever You Want' (October '79).

At the risk of stating the blindingly obvious, Status Quo's blitzkrieg approach to rock 'n' roll had already made them a household name. However, there was also a certain amount of misconception. That their albums were also punctuated by divine moments of melodic restraint such as 'A Year' and 'Unspoken Words' from 'Piledriver', 'And It's Better Now' from 'Hello!' and 'Where I Am' from 'On The Level' had gone unnoticed until the band took the bold step of pulling a Parfitt/Young-penned balladic ode to life as a tax exile called 'Living On An Island' as a single from 'Whatever You Want', then selecting Rossi and Bernie Frost's wistful 'Rock And Roll' among three tracks awarded standalone status from its October 1980 successor, 'Just Supposin".

Like 'Just Supposin", which was co-produced in Dublin by Quo with Pip Williams' engineer of choice, John Eden, March 1981's 'Never Too Late' saw the group flex its muscles once more. No surprise, really, given that both records were cut during the same session and made available a mere five months apart. These were the last recordings to feature founding member John Coghlan who left at the end of the year.

From the turn of the 1980s onwards, certainly after the band received the stamp of royal appointment with a show at the NEC in Birmingham on 14th May, 1982, Status Quo's records presented a different type of multi-tiered interest for differing groups of fans.

The Birmingham show was not only filmed for posterity but its first half was broadcast completely live to the nation via Radio 1's much-missed flagship programme The Friday Rock Show. Broadcast on Radio 1 from 1978 to 1993, it was the nation's only outlet for rock music. It was presented by the legendary Tommy Vance whose enthusiasm for the music and rapport with artists and listeners made the show essential listening for rock fans every Friday night between 10pm to midnight.

Boasting three further hit singles – 'Ol' Rag Blues' (which reached Number Nine), 'A Mess of The Blues' (Number 15) and 'Marguerita Time' (Number Three) – 1983's 'Back To Back' was the album's broadest-based release until that point. It reached the Top Ten, though the following year the band surprised everyone by announcing its intention to cease performing live. Status Quo had grown apart, it seemed, irreconcilably.

The massive 'End Of The Road' world tour wound up after 65 sold-out dates with an emotional open-air swansong to 42,000 fans at Milton Keynes Bowl on 21st July, 1984, its bill also featuring Marillion, Nazareth, Gary Glitter and Jason & The Scorchers.
However, a little less than a year afterwards Quo were among a handful of legendary acts – including Led Zeppelin, Black Sabbath and Crosby Stills Nash & Young – to put aside their differences and reunite for Live Aid, a global anti-poverty drive masterminded by Bob Geldof and Midge Ure. Introduced by Radio 1 deejay Richard Skinner with the immortal words: "It's twelve noon in London, 7am in Philadelphia, and around the world it's time for Live Aid", Quo began the event with 'Rockin' All Over The World', their three-song set (completed by 'Caroline' and 'Don't Waste My Time') witnessed by just about everybody on the planet that owned a television set. [Note: Footage for this show, and the more recent Glastonbury performance, are not owned by the BBC so are excluded from this set on a technicality].

Live Aid was to mark the final appearances of Lancaster and Kircher as members of Status Quo. When the group returned with a new album entitled 'In The Army Now' in August 1986, John 'Rhino' Edwards had taken the place of long-term Australian resident Alan, new drummer Jeff Rich completing the rhythm section. Edwards and Rich had both worked with singer/songwriter Judie Tzuke, also on a projected (and still unreleased) solo album from Rick Parfitt. Though the playing personnel was different the band had welcomed Pip Williams back as producer and the hit singles continued fast 'n' furious, with 'Rollin Home', 'Red Sky' and 'Dreamin' all denting the Top Twenty. 'In The Army Now' fell one place short of the top spot, registering Quo's biggest chart success since 'Down Down' 12 years earlier.

Now an astonishing 18 studio albums into their career, Quo were on the crest of a commercial wave. This anthology rejoins their story whilst they toured 'Ain't Complaining',
a Top Twenty album in June 1988. Listeners of Radio 1 were granted audio access to a show at London's Wembley Arena on 7th July, 1988, as part of an In Concert special. As ever, the band interspersed new material from 'Ain't Complaining', with all the old favourites.

Pip Williams once again oversaw Quo's next album, 'Perfect Remedy', the unveiling of which in November 1989 coincided with the news that the group's total worldwide sales had topped 100 million units. Around this time, Francis and Rick dropped by the BBC's Steve Wright show, where they proceeded to chat and perform rare acoustic takes of 'In My Chair', 'Caroline', 'Down The Dustpipe' and 'Railroad', plus a version of Jim Reeves' 1963 hit, 'From A Jack To A King'. This session is fantastic! The band ad lib, laugh and joke all the way through each song. The engineers and producers can be heard laughing in the background and Steve Write strugglers to keep order and get the show finished on time.

There had been a hit and miss to 'Perfect Remedy', even from within the group's ranks, so Rossi decided to produce the next Quo album himself, also co-writing nine of its 16 tracks. So nobody was more relieved than Francis when it was hailed as a return to form. 'Rock 'Till

You Drop' was issued in September 1991, and in accordance with the gruelling implications of its title the group set out to play four shows... in one single day.

The same tour saw the band play another show for the BBC as part of Radio 1's 25th birthday celebrations. Supported by Liverpool band The Farm (of 'All Together Now' fame) and Scot rockers Del Amitri, their hour-long set at the Party In The Park at Sutton Park in Birmingham was enjoyed by almost 125,000 fans despite inclement weather on the day concerned (30th August, 1992). It was also appreciated by Johnny Beerling, then Controller of Radio 1, who later wrote: "This concert is very special because Status Quo have been making music even longer than I have been producing Radio 1 programmes."

Status Quo's next album, August 1994's 'Thirsty Work', would take some 14 months to complete but at least nobody was watching the clock as it was conceived at Francis Rossi's own studio. The band was joined by several friends for its next project, a covers album called 'Don't Stop' in February 1996. Its contents included the aforementioned remake of 'Fun Fun Fun' (co-starring the Beach Boys), Steeleye Span vocalist Maddy Prior on a new version of her band's 'All Around My Hat' and a revision of Buddy Holly's 'Raining In My Heart' with a cameo from Queen's Brian May.

This collection features the songs recorded by the BBC for an In Concert show at the Brighton Centre in December 96, including a rip roaring version of 'All Around My Hat' with Maddy Prior.

Although 'Don't Stop' was a huge hit for Quo, the band turned up the volume again with 'Under The Influence'. Issued in March 1999, the album saw Parfitt's name returned to the writing credits for the first time in eight years. To promote '...Influence', in a stroke of genius, they undertook a tour of Britain's pubs.

For studio album number 24, released in April 2000, the group paid tribute to twenty of their favourite hits from the previous millennium. Francis Rossi voiced his reservations regarding the concept behind 'Famous In The Last Century' with his usual candor, but it still reached Number 19 in the UK. 'ITLC' was the last Quo album to feature Jeff Rich, who was succeeded by Matt Letley at Rhino's recommendation.

The return to the writing process of Bob Young, with whom Quo had parted company many years earlier, and their reservations regarding 'Famous In The Last Century' served to make September 2002's 'Heavy Traffic' a real hard rock humdinger. The combination of Rossi and Young's 'All Stand Up (Never Say Never)' and 'Creepin' Up On You', the latter a sleek li'l beauty served up by Parfitt and Rhino Edwards, was very, very special indeed. Another significant milestone was passed when a single from the album, 'Jam Side Down', reached number 17. Its success made Quo the first band to have top twenty hits across five decades.

Reprising both their own material and a batch of tunes by selected favourite artists, Quo's third covers album, 'Riffs', arrived in the racks in November 2003. 'The Party Ain't Over Yet' followed almost two years later, in September 2005. To commemorate its release, in what turns out to be this collection's most recent liaison between band and Corporation, Quo paid a visit to Ken Bruce's Radio 2 show, cutting a five-song session that combined the album's title track and 'Belavista Man' with golden oldies such as 'Caroline', 'Whatever You Want' and the perennial 'Rockin' All Over The World'. This was to prove to be, to date, the band's last session for the BBC.

As proof of Status Quo's healthy ability to laugh at themselves, in September 2007 they elected to title their most recent album 'In Search Of The Fourth Chord'. The mantle of 'national treasure' had long since been bestowed upon them, so few were shocked when Francis (60) and Rick (61) were invited to visit Buckingham Palace in February 2010, where they became Officers of the British Empire (OBE).

Parfitt later told the gathered news media: "The Queen asked, 'How long have you been doing this?' and I replied 'We've been having hit records for 42 years'. She seemed genuinely taken aback."

Many of those same hits are viewable on the DVD edition of 'Status Quo Live At The BBC', including a slew of Top Of The Pops transmissions that will bring back priceless memories. From 'Pictures Of Matchstick Men' to 'The Party Ain't Over Yet', it's all here (sadly, the Beeb called time on TOTP in the summer of 2006, ending an unparalleled 42-year run).

"Ah, those days at Top Of The Pops," reminisces Coghlan fondly. "With all the rehearsal you did for the cameras, and the amount of times we appeared on the show, it felt as though your life was spent at the studio. A whole day for three minutes, but at least you could sneak off to the bar or watch Pan's People [the show's female dance troupe] for a while. Funnily enough, we did of lot of that!"

Adds Rossi: "The first time we did it (Top of Pops), it was in Manchester, and when we tried to get out we got mobbed. Girls would tear you apart trying to get in and out of this strange church in the middle of nowhere. But it was always a good day out. You got a bit of a curry and, at the time when I was drinking, you could have a drink. People all over the world would talk about Top of the Pops, and say they'd done it. Every so often new pop programmes would come along but Top of the Pops seemed to carry on."

Intriguingly, the package also collates Quo's appearances on long-lost programmes like The Little And Large Show, The Generation Game, Wogan, Pebble Mill, Saturday Superstore, Noel's House Party, The Les Dawson Show and, best of all, Multi-Coloured Swap Shop – names as legendary in the world of entertainment as the band's own.

"If you look back at all that old footage, I've got this permanent grin on my face," smiles Rossi. "I'm just knocked out to be there – on the telly, a pop star. Fantastic."

"There's no doubt that the Beeb played a big part in getting Status Quo off the ground, and I'm just as excited by this anthology as the fans will be," states Coghlan, adding: "It's about time it came out."

'Status Quo Live At The BBC' is just what we've been waiting for. Dive into its contents and enter a world of nostalgic euphoria.

DAVE LING
Classic Rock & Metal Hammer magazines
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The Spectres & Traffic Jam (1965 - 1967)
Francis Rossi: Guitar & Vocals
Alan Lancaster: Bass & Vocals
John Coghlan: Drums
Roy Lynes: Keyboards & Backing Vocals

The Status Quo (1967 - September 1970)
Francis Rossi: Guitar & Vocals • Rick Parfitt: Guitar & Vocals
John Coghlan: Drums • Alan Lancaster: Bass & Vocals
Roy Lynes: Keyboards & Backing Vocals

Status Quo (September 1970 - November 1982)
Francis Rossi: Guitar & Vocals • Rick Parfitt: Guitar & Vocals
Alan Lancaster: Bass & Vocals • John Coghlan: Drums

Status Quo (November 1982 - August 1985)
Francis Rossi: Guitar & Vocals • Rick Parfitt: Guitar & Vocals
Alan Lancaster: Bass & Vocals • Pete Kircher: Drums
Andrew Bown: Keyboards

Status Quo (August 1985 - 2000)
Francis Rossi: Guitar & Vocals • Rick Parfitt: Guitar & Vocals
Andrew Bown: Keyboards
John "Rhino" Edwards: Bass & Vocals • Jeff Rich: Drums

Status Quo (2000 - Present)
Francis Rossi: Guitar & Vocals • Rick Parfitt: Guitar & Vocals
Andrew Bown: Keyboards
John "Rhino" Edwards: Bass & Vocals • Matt Letley: Drums

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